

COMPOSITIONS — OF — EPSTEINS

ABRAHAM I. EPSTEIN

PIANO SOLOS.

MELODIE D' AMOUR (Melody of Love)	\$1.00
GIOJA (Joy Forever)—Concert Waltz	1.50
IMPROMPTU	1.00
SUNBEAMS ON THE WATER	75

PIANO DUET.

HARMONIE. Fest-Polonaise	75
------------------------------------	----

SONG.

IF I COULD TELL	75
---------------------------	----

MARCUS I. EPSTEIN

CALIFORNIA—Valse de Concert	50
POLKA CAPRICE (Morceaux de Concert)	1.00
POLONAISE IN C SHARP MINOR	75

PIANO DUETS.

OPERATIC FANTASIA Grand Potpourri No. 1.	2.50
--	------

Introducing themes from Bellini's "Norma" and "Sonnambula;" Offenbach's "Barbe Bleue;" Flotow's "Stradella;" Wagner's "Tannhauser March;" Suppe's "Banditenstriebe;" and Boscowitz's "Torchtlight March."

NOTE.—One of the most popular concert numbers, rivaling in popularity their well known "International Fantasia." Nothing more effective for concert.

INTERNATIONAL FANTASIA Grand Potpourri, No. 2.	2.50
--	------

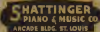
Introducing Miserere from Verdi's "Il Trovatore;" Valse from Gounod's "Faust;" Airs from Offenbach's "Grande Duchesse;" Airs from Suppe's "Pique Dame;" Star Spangled Banner;" God Save the Queen;" and Yankee Doodle" with variations.

NOTE.—The greatest potpourri extant. A wonderful musical kaleidoscope. Abounds in marvelous and novel effects. Unequaled as an exhibition piece. Always takes an audience by storm.

SONGS.

MY LADY FAIR (Liebchen Hold)	35
With English and German Text.	
STOLEN KISS, The (Der gestoh'ne Kuss) Ballad.	35
With English and German Text.	
WILL YOU LET ME KISS AGAIN? Ballad.	50

St. Louis: KUNKE & SCHATTLINGER PIANO & MUSIC CO., Publishers.



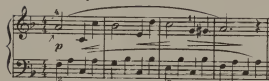
Six Gems For Beginners.

By the eminent composer,
LOUIS CONRATH.

THE EVENING PRAYER. (NOCTURNE.)

With Expression. ♩ - 108.

No I



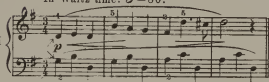
2nd Theme.



IN THE PLAY ROOM. (WALTZ.)

In Waltz time. ♩ - 80.

No II



2nd Theme.



THE SCHOOL PICNIC. (MARCH.)

In March time. ♩ - 100.

No III



2nd Theme.



DROOPING EYES.

(LULLABY.)

In a lazy, flowing manner. ♩ - 76.

No IV



2nd Theme.



AT THE MILL POND.

(BOAT SONG.)

In Waltz time. ♩ - 152.

No V



2nd Theme.



LITTLE CHATTER BOX.

(RONDO.)

Lively and with graceful motion. ♩ - 112.

No VI



2nd Theme.



Published by
KUNKEL BROTHERS MUSIC CO.
3750 Lindell Blvd. St. Louis, Mo.

CALIFORNIA.

False de Concert.

To insure a refined and scholarly rendition of the piece
the artistic use of the pedal as indicated is imperative.

Allegro .♩ 144.

MARCUS I. EPSTEIN.

ff *p* *ritard:* *a tempo* *ff* *p* *ritard:*

a tempo *p* *cres:* *cres*

cen *do* *cres*

cen *do*

F A L S E .

Tempo di Valse, ♩. = 80.

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked "Tempo di Valse, ♩. = 80." The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and fingerings. The piece is divided into five systems of staves. The bottom of the page includes the publisher "Edition Kunkel." and the number "398.9."

The musical score consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *mf* (mezzo-forte) and *ff* (fortissimo) are used throughout. Performance instructions include *cres:* (crescendo), *ossia* (alternative), *7 r.h.* (seven right hand), and *7 2 1* (fingerings). The score is marked with asterisks (*) and some measures are indicated as *3rd* (third). The notation is in a key with one sharp (F#) and a 2/4 time signature.

8¹

mf

Reh. * Reh. * Reh. * Reh. * Reh. * Reh. *

8²

ff dim. f ff

Reh. * Reh. * Reh. * Reh. * Reh. *

Cantando.

Reh. * Reh. * Reh. * Reh. *

rit. ff

* Reh. * Reh. * Reh. *

a tempo.

Reh. * Reh. * Reh. * Reh. *

cres:
ff
Brillante.

f
rit:

mf a tempo.
cres:
ff sempre.
dim:

Cantando.

N. B.

The musical score consists of five systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The first system is marked *Cantando.* and the second system includes *rit:*. The third system is marked *a tempo.* and the fourth system includes *ff*. The fifth system includes *cres:*. The score includes various musical notations such as notes, rests, and dynamic markings.

N. B. Performers preferring the first version of this part page 6, may play it instead.

81

ff *dim.* *cres.* *ff* *f*

ff *f* *ff* *mf*

ff *f* *f* *f*

espressivo. *mf* *cres.* *ff*

mf *cres.* *ff*

The musical score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Starts with a *mf* dynamic. The right hand (labeled *l.h.*) features a series of chords and a melodic line with a slur. The left hand plays a steady accompaniment. Dynamics include *mf*, *cres.*, and *f*. There are asterisks and *l.h.* markings.
- System 2:** Features a *ff* dynamic in the right hand. The left hand continues its accompaniment. Dynamics include *ff*, *f*, and *mf*. There are asterisks and *l.h.* markings.
- System 3:** Includes a section marked *ossia* with a 7-measure rest. The right hand has a *ff* dynamic, while the left hand is *mf*. Dynamics include *ff*, *mf*, and *f*. There are asterisks and *l.h.* markings.
- System 4:** Another *ossia* section with a 7-measure rest. The right hand has a *ff* dynamic, while the left hand is *mf*. Dynamics include *ff*, *mf*, and *f*. There are asterisks and *l.h.* markings.

This page contains five systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs joined by a brace). The key signature is one sharp (F#), and the time signature is 2/4.

- System 1:** Features a melody in the right hand with a 2-measure rest at the beginning. The left hand provides a harmonic accompaniment. Dynamic markings include *f* and *ff*. There are several asterisks (*) and a "B.d." marking below the staff.
- System 2:** Continues the melody and accompaniment. Dynamic markings include *f* and *ff*. There are several asterisks (*) and a "B.d." marking below the staff.
- System 3:** The melody becomes more complex with sixteenth notes. Dynamic markings include *mf* and *f*. There are several asterisks (*) and a "B.d." marking below the staff.
- System 4:** The tempo changes to *presto.* The melody is more active. Dynamic markings include *f* and *ff*. There are several asterisks (*) and a "B.d." marking below the staff.
- System 5:** The piece concludes with a final chord. Dynamic markings include *f* and *ff*. There are several asterisks (*) and a "B.d." marking below the staff.

Valse d'un Inspiration

PHILIP SCHMITT

Tempo di Valse 2/4

3010 - 4

COPYRIGHT 1916 BY KURIEL BROTHERS MUSIC CO.

Little Fingers

Melody in Repeated Notes

To Children

Ernest L. Boling Op. 8.

Moderato (J = 66)

Allargretto (J = 60)

3010 - 4

COPYRIGHT 1916 BY KURIEL BROTHERS MUSIC CO.

Sparkle and Glow Waltz

Ernest L. Boling Op. 481

Dedicated to
Miss Elizabeth Jones
Richmond Va.

2/4

Quintess

3010 - 5

COPYRIGHT 1916 BY KURIEL BROTHERS MUSIC CO.

Springtime

SONG WITHOUT WORDS

PHILIP SCHMITT

Moderato J = 66

Andante

3010 - 5

COPYRIGHT 1916 BY KURIEL BROTHERS MUSIC CO.